

DISCORDER

A guide to CTR fm 102
CABLE 100

VOL. 1 NO. 1

February 1983



- Interview —
Wall of Voodoo
- Latest From Siouxsie,
DOA, Mission of Burma
- Youth Culture in
West Berlin



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DisCORDER

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All of us at Point Grey's finest radio station are pleased to present *DisCorder*. Caution though! *DisCorder* is not meant to be taken on its own. Chances are, that if this mag is read in its entirety by a non-listener, terrible things might happen: bewilderment, nausea, or even death. For this reason we advise that *DisCorder* be cut with 100% pure CTR. One part *DisCorder* to nine parts CTR. Simple. Remember though, don't get carried away with *DisCorder*. Its purpose is not to curb your aural fixation, but to enhance it.

So what is *DisCorder*? Why does a radio station put out a program guide? Essentially, to improve communication, and isn't that what radio is all about? By improving communication everyone benefits. Publishing this guide means that you'll be able to read about the music that CTR playlists and to find out when CTR broadcasts its various features. At the same time *DisCorder* gives us (the people behind the dials) a chance to hear from you. Something on your mind? Write to the *Airhead*. We want to hear from you. Hopefully *DisCorder* will reflect not only what happens at Vancouver's alternative music station, but what happens in the city itself so far as music, entertainment, and innovation are concerned.

Now that you know what *DisCorder* is, I'll tell you a few things about CTR. CTR is UBC's student radio station which broadcasts from the Point Grey campus. Because the station is licensed as a low power operation, some parts of the city get better reception than others. If you can't get us at precisely 101.9 FM, even with an antenna, you're in a sound warp and will have to plug into your cablevision outlet and tune to 100.1 FM. (Call CTR or the cable company for details).

CTR is a non-profit, non-commercial station. Money comes from two sources: directly from student's pockets via Alma Mater Society fees, and from off-air activities undertaken by the station. These things include playing music in UBC's Pit and hiring out our mobile sound service. The station is run by about 100 volunteers (with one full-time, paid employee) who are mostly UBC students. Membership is open to everyone: students and non-students. Your support and help is always needed, so if you are interested, why not drop by?

Being a non-commercial station CTR is free to explore the vast realm of today's music which is located just beyond the sight (or should I say "sound") of most other music stations. Our Playlist is not generated by a computer from somewhere "back east" or "down south". We are not afraid of playing music or airing spoken word material that transcends what commercial programmers view as the "proper norm". CTR has been an alternative music station since the mid-seventies and we know that there are no "proper norms" for music or anything else. We also know that a large segment of the city's population is sick of listening to the same old tried-and-true sounds of commercial radio. You now know that an alternative exists. As one longtime CTR deejay recently remarked "We have no target market, we have nothing to sell. Our market is anyone who wants to listen." Nuff said.

If all goes well, *DisCorder* will be your monthly guide to CTR. It will continue to be free and will be available at some of Vancouver's finest locations. Wasn't the place you got this one nice? Till March 1st then, keep listening. CTR is designed to satisfy you aurally.

--Michael Mines

interview - stan ridgeway of wall of voodoo

The Luv-a-fair was packed the band in the rafters the night of Wednesday, December 29, 1992, and justifiably so. The band playing that night was Wall of Voodoo, in town for their second only Vancouver performance. By now you've probably read a thousand reviews of both their new album *Call of the West* and their performance so I'll get on with it.

That afternoon I was meant to interview the band in their hotel room at the Holiday Inn Harbourside but thanks to some wonderfully competent person at the border (we'll leave it at that) they didn't get into town until about 6pm. So down to the Luv-a-fair I went and after their soundcheck (chalk up another half an hour) I managed to get a hold of Stan Ridgeway (lead singer) and Bill Nolan (recently added synthesist). None of us particularly felt like talking about music at this point so we covered some topics that, as Stan says, are really the inspiration for a lot of their songs.

DisCorder — Can you tell me more about the soundtrack co. you and guitarist Marc Morland began and how it evolved into "Wall of Voodoo".

S.R. — The soundtrack co. started in 1977. It was called "Acme Soundtracks". We eventually changed the name to Wall of Voodoo after a studio experiment

where I was mixing down some music and we were trying to make it sound like Phil Spector, like a "Wall of Sound". Marc walked up to me and said "Hey! This isn't a wall of sound anymore. This sounds pretty creepy!" So I said, "Well, it must be like... uh... a wall of voodoo!" And it was a dark and stormy night and it started to rain and the ghost of Christmas past came out of the closet and we decided to name the band that. So we went right back to the office and took down the "Acme Soundtracks" sign and put up "Wall of Voodoo". We then started soliciting things around town and, basically, all we did was sit up there and make a lot of music that nobody wanted to hear at the time. It wasn't really extraordinary. It was just kind of... uh... cheap!

DisCorder — Cheap?
S.R. — Cheap.

DisCorder — Apparently some music you did for the tourist board of Canada was rejected because it was unsuitable. What happened there?

S.R. — Well, yeah. It was just... uh... cheap. Actually I still have the rejection letter on my wall. There were some people next door to us that knew some people from the Canadian tourist board and they were looking for a soundtrack. We didn't know what the film really was or

anything so we submitted our music and low and behold it was accepted so they just took our demo tape, which I'd spliced together over the weekend, which had about 10 minutes of specific music that I thought would go for some sort of pastoral setting in Canada. And it was Marc's experiments with voices running backwards at Santa Anita racetrack and the sounds of Grandma's head getting cut off and put in a hatbox in the closet or something. Basically, things we were using for other movies. Two weeks later they called us down to a screening and we sat there and watched it. Those particular sounds on the tape accompanied by bears running through tundra and geese flying south looked pretty ridiculous but no one said a thing, no reaction whatsoever. The lights went on, they shook our hands, said "thanks very much" and they handed us a cheque so we said "Gosh, Fine" and we got out of there as fast as we could. The next week we got a letter saying that the music had been deemed "inapplicable for film content" and was being returned. We never actually got the music back and we never found out what happened to the film after that.

DisCorder — What's with the little dog statue that appears

on the covers of the bands two E.P.s?

S.R. — The dog was the voodoo object. I knew that for the first E.P. on Index records, I needed to find some sort of voodoo object so I went down Alvaro St. in L.A. where you can get all these Mexican made statues and things. I bought a little baby, a clay thing, a raven, a dog, a serpent, and a puma and I took them all home and stared at them for a couple of days and the dog worked its way out of the crowd. It just seemed like the right thing to do. You know I just broke the dog over Xmas. My wife, Agnes, was having a fit trying to find her glasses one day. I had always kept the dog on top of my stereo speaker and she just sort of zipped around the corner and the dog started teetering on the edge there and fell and broke into a million pieces. I think it was just that time. It had been through so many things. It's just that I'd always envisioned it falling out of the back of a hatchback on the freeway or something and splattering that way. It was such an undignified way for it to go. It was a nice dog.

DisCorder — Jeez... poor thing.
S.R. — It's the voodoo object. It still lives. I mean it was better than an umbrella... or a shoe.

DisCorder — Tell me of the "Amazing Sea Monkeys."
S.R. — Well I've only got one

case left and it just sits in my room, waiting. Someday I'm just gonna throw it in a swimming pool and see what happens. Yeah... we were into that for a while. We were able to make money from all these mail order sea monkeys which we advertised in popular Mechanics and D.C. comics, which costs a mint by the way. I mean everybody wants to sell sea monkeys. We sold 'em for a while but we had to go out of business because we ran out of stamps. Actually... we quit on a tip from a mail order friend of ours. He said eight foot giant balloons were going to take off!

DisCorder — Uh-Huh. Did anyone ever tell you that you bear a striking resemblance to Johnny Cash?

S.R. — No. Never Johnny Cash. June Carter, but never Johnny Cash.

DisCorder — What about your love of country music?

S.R. — Well, I like Merle Haggard, old Marty Robbins. I'm talking real country music here, not 101 strings meet the rhinestone cowboy, not pop country and western. Country music has, I guess, a kind of honesty that other kinds of music don't have. It tells a story and I like stories. It's the singer's music, too. I've always thought that there's always another sunset to ride into.

--Mark Mushet



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letters to the airhead

c/o CITR Radio
6138 S.U.B. Blvd.
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Dear Airhead,

Wonderful to hear you're going to print. As a listener of three years I've often found my enthusiasm for CITR mixed with the overwhelming desire to tear a strip of flesh of all your DJs. Phone calls are o.k., having a nice immediate impact (especially when you hang up after rattling off a string of invective that would make a drill sergeant blush) but nothing has the lasting quality of print. This is, then the first of many ranting bitches you will receive from me over the next few months.

I've had my complaints over the years; my latest is CITR's overwhelming preoccupation with that nastiest of Black American musics: FUNK. Now don't get me wrong. It's not funk per se that I object to. I'm sure there is some validity to it. But it seems some of your DJs get just a tad overzealous and string funk after funk song. Ever noticed how 45 minutes of funk sounds like two kangaroos fucking? Now, I realize that as an alternative radio station CITR must stay abreast of the times. And I realize that all those creepy Brits (let's get our hair - done - dress - up - head - out - to - the - clubs - and - pretend - we're - poor - black - and - American) who write for the gnu music excess are going ga-ga (this week) about the comic-book isn't-life-in-the-bronx - tough - and - don't-you-dig-my - than babblings of Grandmaster Trash and the Flacid Five and all their booty Brit imitators. But kids, this is Vancouver, not the U.K. we don't change our socks. Perspective, children perspective. It matters.

Looking forward to CITR black bubble gum, disco rollers skates, etc.

There we go, my bitch for this month. I'll be listening faithfully (as always) to pull together another bitch.

See ya next month.

Whew! It's nasty. You do an airhead proud. I mean...you speak my language, ya know? Let's CLASH again soon. By the way, my sex life is none of your business! -Ed.

Mr. Airhead,

Music from the underground broadcast from outer space. The ones filling the void from CFMI-CFOX. Very supportive of all the Vancouver in dependents. Bringing in bands that make Bruce Allen's stable look as silly as it really is. Keep up the good work because this city needs as many alternatives that we can dig up from the depths of Vancouver's underground. Good luck on the newsletter.

--Struan

Hey Airhead!

Who the hell do you think you are? I was rather disappointed, to say the least, with your "10 Most Disposable Records of 1982" which I had the misfortune of hearing on New Year's Eve. The DJ had absolutely nothing positive to say about these records, indeed I was appalled at his disparaging remarks regarding such honest, hardworking, delightful artists as Toni Basil and Martin Fry. What is wrong with songs like *Mickey* anyway? Isn't it cool enough for you, or is it because songs that are as good as *Mickey* put your so-called alternative music in a bad light. Maybe it's a bit of both. Anyway, I don't know what it is you have against it but I think you should keep your snide remarks to yourself.

P.S. You play too much punk and disco.

--Michael Baldwin Bruce

Dr. Vijay says, "Increase the dosage of Basil and Fry, then call me in three months. We'll see if these strange symptoms you demonstrate don't disappear." "Disposability," says Chris D'afoe, "is not necessarily a bad thing! It's an essential component of pop music." And well spoken, Bruce!

P.S. Long Live Grandmaster Blafia.
--Ed.

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youth culture in west berlin

West Berlin has become the showcase for the West German youth scene during recent years. Once a hub for artists, intellectuals and political activists, it has arisen from the ashes of the last European war in order to claim a new status.

Today West Berlin reflects the discontent as well as the aspirations of a youth sub-culture intent on leading its own lifestyle. Squatting, a lively artistic scene and the binding element of social and political action are a few of the many aspects of this vibrant new youth movement.

During the 1970's, West Berlin became a refuge for a youth disillusioned with the materialistic and politically stagnant atmosphere of West Germany. As a result, poets, rockers, artists and political activists of every colour and creed have migrated to the already over-populated city.

With this sudden flood of newcomers, including both the West German youth and the Turkish immigrants seeking employment, the city is today stretched to its limit. This is evident in view of the city's acute housing shortage — one that is often the result of a lack of space, zealous property speculators and the local government's inept housing projects.

This crisis signalled the advent of the squatter movement, which emerged due to the desperate housing situation and today serves as the visible constructive link for a youth opposed to the greedy claims of speculators.

Moving in large numbers into the rundown, heavily ethnic populated areas of Kreuzberg

and Schoeneberg, squatters quickly occupied and took possession of abandoned tenements owned by speculators.

Many of these buildings stand empty waiting to be sold. Motivated by the housing shortage and the government's lack of concern, many youths have taken to illegally occupying these buildings as a form of social and political action and, moreover, to find a place to live.

The squatter movement has brought a community of people sharing common interests into dynamic motion. Everywhere one can find squatter-run bars, businesses and clubs. In its own way, the flourishing squatter businesses have probably strengthened the city's economic status more than many of the city officials would like to admit.

At Luna Park, an entertainment warehouse run by squatter interests, an eclectic mix of film, dance and various forms of performance art are presented regularly. These modes of entertainment may or may not be directly connected with the squatter movement, but they certainly mark an emergence of artistic vitality not witnessed since the wild and lustful cabaret days of the 1920's.

In the music scene numerous clubs and concert halls host a variety of aural and visual enterprises. Kant-Kino, SO-36, Metropole and Stonz are but a few of the venues which support the new music, the new art, and a new cultural consciousness.

West Berlin is also graced with a lively bar and club circuit "Berlin" cont'd pg. 7

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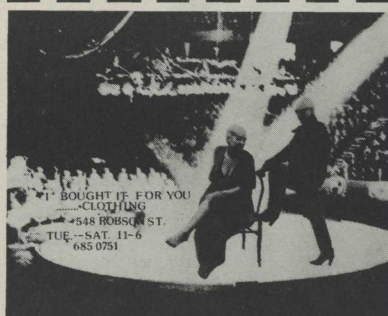
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views on vinyl



The Scissors - Scissors
(Zuma Records, ZU-001)

Los Populares - Born Free
(Los Radicos Populares Records, GP101)

Modernettes - View From The Bottom
(Vox Desperatum Records, VDR 1301)

Three local pop bands, three distinct sounds, all vying for your entertainment dollar. First of all it is good to see local releases taking the form of something a little more concrete than cassettes or demo tapes sent around. The Vancouver music scene is in a relatively healthy state again, with a lot more gigs in the last half year, and the release of several long awaited records.

After what seems like years of playing in the Smiling Buddhas, The Scissors have released a six song, self titled EP, recorded in their own Profile Studios. Of the three records reviewed here, this is the slickest sounding and most produced, but....

"What do you think of this painting?"

"Uh, nice frame...."
"Well, what do you think of the new Scissors EP?"
"Nice production."

Actually, the tunes are all fairly upbeat, light ditties that go in one ear but soon leave through the other. One of the songs, *Nadine*, has an immediately catchy hook, and *Don't Call Me Chick* sat in the CITR singles chart over the summer as a demo tape. The songwriting itself is fairly average garage oriented rock — there is little here that has not been done before (and better) elsewhere. Lead singer Bill Barker's rasping, high-pitched vocals get to be a bit much over a period of six songs. Billy himself summed things up nicely at the Youth Explosion concert when he brought his guitar out onstage in a garbage can.

"Los Pops" cont'd pg. 6

Siouxie And The Banshees - A Kiss In The Dreamhouse
(Polydor UK 2353 648)

I've always wondered whether Siouxie Sioux went through her daily routine of life with a Felliniesque soundtrack humming away in the back of her mind. Pouring out a cup of tea to a slight hint of *Green Fingers*, doing her jazzercise to *Obsession* or hopping onto the tube to the strains of *Circle*. A curious thought to be sure, but somehow not out of place with Siouxie and the Banshees, for they deal with very curious matters and seem to do so with such a natural and distinctive flair.

On this, the fifth album by Siouxie and the Banshees third album with the lineup of Budgie, McGeech, Severin and Sioux they continue their fascination with situations related to the darker, hidden side of the human psyche.

"Siouxie" cont'd pg. 5
page 4

DOA - WAR On 45
(Alternative Tentacles
Fringe Records, FPE 3006)

Once again DOA has surfaced from the underground to strike fear into the hearts of the upper and middle class. This time their weapon is an eight song e.p. entitled *War on 45* and the band makes no secret of its intentions, boldly proclaiming on the cover "March into the 80's" and threatening to drag everyone with them.

This is by far the most cohesive piece of vinyl that DOA has produced in years and much of the credit must go to Thom Wilson for the production. The guitars ring, the drums pound, and best of all, you can hear and understand Joey's vocals (sure he still sounds like he regularly gorges with Drain-O but this is the kind of voice that Ronald Reagan has nightmares about).

The basic theme appears to be a take off of the Stars on 45 series with the eight songs here all dealing with war in some manner. The standout track has to be the cover of *War* which should be mandatorily play-listed on all radio stations and nightclubs. The guitars bristle with energy while Joey screams the question, "Who wants to die?" Other songs include *America the Beautiful* ("I've got my bible, I've got my handgun, I'm ready.") and *War in the East* which gives Dimwit a chance to try something different on drums.

It appears that when Wimpy and Dimwit joined Joey Shithead and David Gregg that DOA made a tremendous leap musically and this E.P. is evidence of that. Its power and energy remind me of the Pistols and early Clash albums. As the band states on the back cover, "talk minus action equals nothing" and they back it up with this e.p. After listening to it, for one, am willing to join their march.

—Dean Pelkey

Wall of Voodoo

Wall of Voodoo - Call Of The West
(IRS U.S. SP-70026)

I imagine that you are on a dusty country road somewhere in the southwest of the U.S. a region often called "the dustbowl". You are humming a tune that sounds something like the theme from that classic spaghetti western, *The Good, the Bad, and the Ugly*, and the familiar sights are a parched terrain, a pale blue sky, and tumbleweeds blowing along in the wind. Unlike the characters in the movie, however, the people you see are not hardy, grinning cowboys or legendary gunslingers who populated the old West, but rather, people who are often overwhelmed and even swallowed up by the sheer desolate vastness of the land around them; people who have

jobs and cars and maybe RV's an CB radios, but don't find these comforts to be quite enough.

Wall of Voodoo's *Call of the West*, their third release (including their 1980 EP), is a remarkable album by a band that deserves infinitely more notice than they have received to date. This is the first one to be released with major distribution in North America, and it should get them noticed, because it is probably one of the most comprehensive, poignant "theme" albums to come out in some time.

"Voodoo" cont'd pg. 6



Mission of Burma - VS
(Ace of Hearts) U.S. AHS 10010

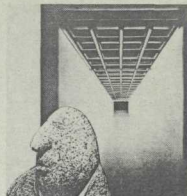
I now have two reasons to want to visit Boston, Mass. One, to see a Celtic game and two, to try and see Mission of Burma in their natural habitat. Mission of Burma first came to my attention when a rather unassuming looking E.P. *Signals, Calls and Marches* surfaced in 1981 on the independent Ace of Hearts label. It was love at first listen. Here was a band with a blistering drive and raw intensity that grabbed you from the first listen. Add to this smarts and a sense of purpose to the lyrics on songs such as *Fame and Fortune* and *That's When I Reach For My Revolver* and one has a rare combination indeed, something much more than usual ear candy.

VS. is that album and is a worthy followup to their 1981 E.P. not as immediately striking as *Signals, Calls and Marches*, VS. comes into its own with repeated listenings. Mission of Burma, unlike many bands on a debut album appear to regard it as a chance to stretch themselves out and introduce new elements into the mix. There is a healthy sense of experimentation on VS which allows one to continually pick up fresh ideas.

Hats off to producer Richard W. Harte who captures the fire of Mission of Burma on vinyl. His production gives them a harsh edge as they move along at a mostly frantic pace but never lets them fall into sloppy disarray. It is produced as a band of this nature should be, very close to what I imagine they sound like live.

All in all, VS. is a strong debut album from one of the more distinctive bands to emerge in the States in recent years. It presents a band who prefer to stay close to the edge and try different ideas throughout the course of an album. It is a deceptive album in that time and repeated listenings do diminish its impact but constantly heighten the appeal of the album. I've no doubt that VS. will continue to do so and that Mission of Burma will keep putting out music of intensity and depth. I wonder if the Celtics are playing soon. Perhaps it's time to take a trip.

—Dave McDonagh



Egghead Compilation Tape
(Independent)

Description Do I Come is the first song on this tape and it poses an interesting question about the rest of the material — under which description does it come? First, there is a wide variety in the 12 tunes on this tape. There are light rock, lo-fi fusion, electronic, somewhat mainstream, funk and expressionistic type songs featuring sexy, mysterious and painful rhythms. Second, there are no two songs with the same band line-up. Finally, the band appears elsewhere with names such as Howie and the Meakers, The Hearsay Blues Band, Polar, The Dependent Intellectuals and on and on. Under which description to they come?

Anyway, confusion aside, what is Egghead all about? It sounds like we are dealing with Vancouver's answer to Lol Creme and Kevin Godley. The range of songs, the sarcasm

and the avant garde creativity seem to back up this comparison. This creativity involves a bit of "knob fever" technically and musical applications for whatever the boys (and girl) could find in the kitchen.

After the first listening you may want to bulk this tape but don't. Listen to it a few more times. It will grow on you. The sarcasm will keep you on your toes and the more mainstream tunes help you through the more avant garde ones (which you may grow to like, really).

The vocals on this tape are worth mentioning. Annette Ducharme gives a steamy performance on both *Description Do I Come?* and *Share It With Me*. Joe Naylor grows his way through many of the songs and subsequently adds a little pain to them. *Fad Dogs Not Bad Dogs* has Mr. Naylor sounding like a Cylon warrior.

I was only able to listen to the tape three times but it is quite evident that Egghead is doing something a little out of the ordinary. This band is a welcome relief from the average Vancouver bands but for this reason it may not be able to sell many tapes (which is a shame). Even Godley and Creme were thinking 'single' when they did *Consequences*. As long as Egghead keeps doing the odd "Force Fed" we may get to see an album from them. I am hopeful.

Brent Argo.

FINAL VINYL FEATURES for February

CLASSIC LPS:

- 4 February - *Country Life*, Roxy Music
- 11 February - *Taking Tiger Mountain by Strategy*, Brian Eno
- 15 February - *Another Music in a Different Kitchen*, Buzzcocks
- 25 February - *Radio Activty*, Kraftwerk

NEGLECTED LPS:

- 6 February - *Blue Angel*, Blue Angel
An unheralded pop quintet from NYC, in the Blondie mould. Despite strong hooks and melodies, this LP didn't even get a Canadian release. (1980)
- 13 February - *I've Gotta New Car*, Troyce Key, JJ Malone, and the Rhythm Rockers
R&B Veterans now based in Oakland. This LP is a watershed of tight, rocking R&B and blues in a timeless, classic style. On UK Red Lightnin' (1976)
- 20 February - *Supernazz*, Flamin' Groovies
A long deleted LP from the harder rocking Roy Loney days. Overshadowed by *Teenage Head* and the Merseyfly *Shake Some Action*, *Supernazz* is a strong blend of covers and originals. (1970)
- 27 February - *On The Boards*, Taste
This LP established the reputation of Rory Gallagher as a British (in this case, Irish) blues rocker of the first order. Overshadowed by flashier exponents of the genre, *On The Boards* remains a blues rock classic. (1970)

MINI-CONCERTS for February

- Tuesday 1 February: *Pere Ubu*
- Wednesday 2 February: *The Searchers*
- Thursday 3 February: *The Mekons*
- Friday 4 February: *New Order*
- Saturday 5 February: *The German Scene*
- Monday 7 February: *Velvet Underground*
- Tuesday 8 February: *X*
- Wednesday 9 February: *The Only Ones*
- Thursday 10 February: *A Certain Ratio*
- Friday 11 February: *Bananarama*
- Saturday 12 February: *Toasting with Mike*
- Monday 14 February: *Roxy Music*
- Tuesday 15 February: *Iggy Pop*
- Wednesday 16 February: *Sir Douglas Quintet*
- Thursday 17 February: *The Scars*
- Friday 18 February: *UB 40*
- Monday 21 February: *Jonathan Richman and the Modern Lovers*
- Tuesday 22 February: *Wire*
- Wednesday 23 February: *The Move*
- Thursday 24 February: *Material*
- Friday 25 February: *Bauhaus*
- Saturday 26 February: *Sham 69*
- Monday 28 February: *Peter Gabriel*

program features

Monday through Friday:

AT UBC:

A UBC events calendar broadcast four times weekdays at 8:40 am, 12:40 pm, 4 pm, and 8:40 pm.

CITYSCAPE:

A Vancouver events calendar which is split into three categories:

Movies: 9:35 am, 1:32 pm, 4:59 pm, 7:05 pm

Theatre: 9:55 am, 1:50 pm, 5:20 pm, 7:26 pm

Concerts: 10:15 am, 2:14 pm, 5:44 pm, 7:48 pm

PUBLIC AFFAIRS:

Broadcast weekdays at 10:30 am.

Monday: AMNESTY ACTION - Human rights issue

Tuesday: UBC ON TAP - UBC knowledge and information

Wednesday: SPORTS UNLIMITED - sports on and off campus.

Thursday: CROSS CURRENTS - consumer and environmental issues.

Friday: DATELINE INTERNATIONAL - international events.

GENERIC COMMENT:

Entertainment reviews at 11:30 am and 6:45 pm

Monday through Saturday:

MINI-CONCERTS:

Music and commentary focussing on one band or musician for about 40 minutes at 8 pm.

Monday through Sunday:

FINAL VINYL:

(It's not really final, it just sounds good). Every day of the week an album is played in its entirety beginning at 11 pm.

Monday: Jazz Album

Tuesday: New Album

Wednesday: New Album

Thursday: Import Album

Friday: Classic Album

Saturday: CTR Number One Playlist Album

Sunday: Neglected Album

Monday:

JAZZ SHOW:

Three and a half hours of jazz ranging from traditional to avant garde. 9:30 pm - 1:00 am.

Friday:

RANDOM RADIO:

"After hours" radio until at least 4 am. Call CAT-BITS for requests.

Saturday:

THE FOLK SHOW:

Folk music from around the world. 10:00 am - 12 noon

LAUGHING MATTERS:

A documentary series on the history of recorded comedy. 1:00 pm - 1:30 pm

CITR PLAYLIST SHOW:

Selections from CITR's weekly album and singles playlists are counted down. 3:00 pm - 6 pm.

RANDOM RADIO:

Saturday nights become Sunday mornings. Call CAT-BITS.

AT UBC:

8:40 am, 12:40 pm, 4 pm, 8:40 pm

CITYSCAPE:

Movies: 9:02 am, 1:32 pm, 4:59 pm, 7:05 pm

Theatre: 1:50 pm, 5:20 pm, 7:26 pm

Concerts: 2:14 pm, 5:44 pm, 7:48 pm

Sunday:

MUSIC OF OUR TIME:

Expose yourself to modern classical music. 8:30 am - 12:15 pm

SUNDAY BRUNCH:

Prose and poetry readings. 12:15 pm - 12:45 pm

REGGAE SHOW:

Traditional and dub reggae. 12:45 pm - 3 pm

RABBLE WITHOUT A PAUSE:

An alternative to CITR's alternative programming. Listen for the "unknown album feature."

SUNDAY NIGHT LIVE AT 8:

Recordings of live concerts. 8 pm - 9 pm

AT UBC:

9:30 am, 1 pm, 4 pm

CITYSCAPE:

Movies: 1:32 pm, 4:59 pm, 7:05 pm

Theatre: 1:50 pm, 5:20 pm, 7:26 pm

Concerts: 2:14 pm, 5:44 pm, 7:48 pm

CITR SPORTS PLAY BY PLAY

Saturday 5 February: BASKETBALL - UBC vs U of Alberta 8:30 pm

Friday 11 February:

Friday 11 February: BASKETBALL - UBC vs U of Victoria 8:30 pm

Thursday 17 February: BASKETBALL - UBC vs U of Calgary 8:30 pm

Saturday 19 February: HOCKEY - UBC vs U of Sask. 7:45 pm

DISCORDER, February, 1983

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7 am		Wake-up Report	Wake-up Report	Wake-up Report	Wake-up Report	Wake-up Report	
8 am		Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	
9 am	MUSIC OF OUR TIME	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	
10 am	NEW MUSIC DISCOVERY	AMNESTY ACTION	UBC ON TAP	SPORTS UNLIMITED	CROSS CURRENTS	DATELINE INTERNATIONAL	THE FOLK SHOW
11 am	MUSIC OF OUR TIME	Generic Review	Generic Review	Generic Review	Generic Review	Generic Review	
Noon	SUNDAY BRUNCH						
1 pm	THE REGGAE SHOW	Lunch Report	Lunch Report	Lunch Report	Lunch Report	Lunch Report	LAUGHING MATTERS
2 pm							
3 pm		Newsbreak	Newsbreak	Newsbreak	Newsbreak	Newsbreak	
4 pm	RABBLE WITHOUT A PAUSE	Sports	Sports	Sports	Sports	Sports	CITR PLAYLIST SHOW
5 pm							
6 pm	SUNDAY MAGAZINE	Generic Report	Generic Report	Generic Report	Generic Report	Generic Report	SATURDAY MAGAZINE
7 pm		Generic Report	Generic Report	Generic Report	Generic Report	Generic Report	
8 pm	SUNDAY NIGHT LIVE	MINI-CONCERT	MINI-CONCERT	MINI-CONCERT	MINI-CONCERT	MINI-CONCERT	MINI-CONCERT
9 pm							
10 pm		THE JAZZ SHOW					
11 pm	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL
Midnight		JAZZ CONT'D					
1 am							
2 am						RANDOM RADIO	RANDOM RADIO
3 am							
4 am							

CITR-FM 102 Cable 100

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"Slouxsie" cont'd from pg. 4

Quite simply the Banshees have never sounded better, with the four parts forming a fluid whole. Underneath it all Budgie on drums and Steve Severin on bass create an urgent, swirling bottom which has both muscle and motion. This allows McGeech the room to excel on guitar with his soaring, spirited sound slicing through the mix. On top of this is Slouxsie who sounds as if the imposed rest period for her vocal chords in much of 1982 has had nothing but positive results. She comes across as taking chances and using the full potential of her voice on tracks such as Cascade where she uses a variety of phrasings, or Obsession with its sly, insinuating feel or on the deceptively gentle, haunting ballad Melt where her voice contrasts sharply with the song's implications.

A Kiss In The Dreamhouse is an album of true merit where Slouxsie And The Banshees continue to perfect their craft while at the same time trying out new ideas and extending themselves as they continue to redefine the limits of "popular" music. It reveals a band at the height of their creative powers who are able to deal with subtleties and shadings that few other bands would approach. The Banshees weave a mysterious, heady spell on A Kiss In The Dreamhouse one that intrigues and draws the listener in. Should but a handful of albums be released this year with as much to offer, 1983 will be a banner year. If not, A Kiss In The Dreamhouse will more than suffice and continue to enrapture.

--David McDonagh

the CITR news diet menu

Weekday Items

8 am WAKEUP REPORT ... news, sports, ski info, and weather
9 am BREAKFAST REPORT news, sports and weather
1 pm LUNCH REPORT news, sports, and weather
3:30 pm AFTERNOON NEWSBREAK news and weather
4:30 pm AFTERNOON SPORTSBREAK sports, and ski info.
6 pm DINNER REPORT news, sports, weather and
AFTER DINNER PORTION:
Monday BIRDS EYE VIEW (recap of weekend's UBC sports)

Tuesday INSIGHT (analysis and commentary of issues)
Wednesday INSIGHT INSIGHT
Thursday BIRDS EYE VIEW (preview of weekend's UBC sports action)
Friday CAMPUS CAPSULE (review of the week's UBC news events)

Weekend Items

Saturday: 6 pm SATURDAY MAGAZINE news, sports, weather, varying focusses of topics and other special features.
Sunday: 6 pm DOUG RICHARDS MAGAZINE news, sports, weather, cultural comments and other surprises.

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FRIDAY, FEBRUARY 11
VICTORIA 8:15 PM
THURSDAY, FEBRUARY 17
CALGARY 8:15 PM

HOCKEY

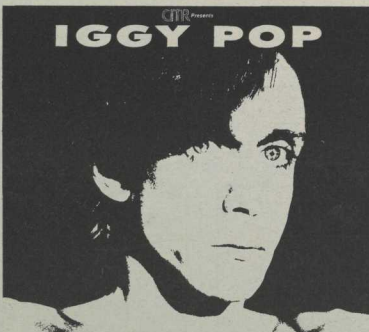
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SASKATCHEWAN 7:50 PM

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CTRReport: albums - february 1983

TM	LM	WKS	ARTIST	ALBUM	DISTRIBUTOR
1	(2)	8	SILOUSXIE & THE BANSHEES	A KISS IN THE DREAMHOUSE	POLYGRAM
2	(11)	9	MISSION OF BURMA	VS.	ACE OF HEARTS(US)
3	(20)	4	DOA	WAR ON 45	FRINGE PRODUCT
4	(36)	3	WALL OF VOODOO	CALL ON THE WEST	I.R.S.(U.S.)
5	(1)	8	RANK & FILE	SUNDOWN	SLASH(US)
6	(14)	4	STIFF LITTLE FINGERS	NOW THEN...	CHRYSLER(US)
7	(5)	16	IGGY POP	ZOMBIE BIRDHOUSE	CAPITOL
8	(3)	15	THE GUN CLUB	MIAMI	CAPITOL
9	(8)	6	THE JAM	DIG THE NEW BREED	POLYGRAM
10	(16)	6	GRACE JONES	LIVING MY LIFE	WEA
11	(37)	3	THE DAMNED	STRAWBERRIES	BRONZE(UK)
12	(22)	4	THE FALL	A PART OF AMERICA, THEREIN	ROUGH TRADE(UK)
13	(4)	8	XTC	WAXWORKS / BEESWAX	POLYGRAM
14	(6)	11	THE PSYCHEDELIC FURS	FOREVER NOW	CBS
15	(10)	9	BLACK UHURU	CHILL OUT	WEA
16	(39)	3	GEZA X	YOU GODDAM KIDS	FINAL GEAR(US)
17	(7)	13	THE BEAT	SPECIAL BEAT SERVICE	A&M
18	(38)	3	THE MUTANTS	VIEW TERMINAL	QUALITY
19	(40)	3	MODERNETTES	FUN FROM THE BOTTOM	VOX DESPERATUM
20	(34)	6	MATERIAL	ONE DOWN	WEA
21	(32)	4	YOKO ONO	IT'S ALRIGHT	POLYGRAM
22	(9)	11	LOS POPULAROS	BORN FREE	GP
23	(25)	9	ADRIAN BELEW	LONE RHINO	WEA
24	(13)	16	JAMES WHITE & THE BLACKS	SAX MANIAC	CAPITOL
25	(17)	6	LENE LOVICH	NO MAN'S LAND	CBS
26	(12)	12	GIL SCOTT-HERON	MOVING TARGET	ARISTA(US)
27	(19)	17	RUTS DC	RHYTHM COLLISION	BOHEMIAN(UK)
28	(30)	7	BAUHAUS	THE SKY'S GONE OUT	BEGGARS BANQUET
29	(15)	16	SCRITTI POLITTI	SONGS TO REMEMBER	ROUGH TRADE(UK)
30	(26)	20	DEXY'S MIDNIGHT RUNNERS	TOO-RYE-AY	POLYGRAM
31	(21)	8	MICK KARN	TILES	POLYGRAM
32	(-)	2	TBA	SECURITY	FRINGE PRODUCT
33	(23)	17	PETER GABRIEL	THE DREAMING	WEA
34	(29)	12	KATE BUSH	TURN TO STONE	CAPITOL
35	(-)	2	MORAL LEPEERS	MUSIC & RHYTHM	MO DA MU
36	(28)	14	VARIOUS	WOMEN & CAPTAINS FIRST	A&M
37	(24)	4	CAPTAIN SENSIBLE	FELINE	A&M
38	(-)	--	THE STRANGLERS	PLASTIC SURGERY DISASTERS	EPIC(UK)
39	(-)	--	DEAD KENNEDYS	BEDROOM ALBUM	FRINGE PRODUCT
40	(-)	--	JAH WOBBLE		LAGO 3(FR)

Noel Baker Music Director

"Los Pops" cont'd from pg. 4

Last spring, after almost a years absence, Los Populares burst back into the club scene, new, improved, polished, and Bill Sherik could even sing! Strong song writing dominates all the new Populares' music, as well as tight, energetic live performances. Songs like *The Formula*, (Which was a demo tape on the CTR charts) or *Can't Come Back* show the collective abilities and talents of Los Populares, and what the band is capable of. So much for gushing about the band: now for the record review.

The first word that comes to mind when describing the EP *Born Free* is "disappointing". The sound production is muddy throughout, the mastering compliments the production, and the Los Pops themselves come across sounding something less than energetic. The guitar is mixed way down, and neither the drums nor bass have any edge. What saves this record from complete failure are the strong melodies and lyrics. If nothing else, Art Bergman, Gord Nicholl, and Bill Sherik have learned through years of practice to write good songs. *Don't Say It* and *Can't Come Back* are probably the best cuts. All in all a good effort for songs and execution, but a fair to poor for production and final sound.

Lastly, but by no means least, this brings us to the new release by Vancouver's own Modernettes, a live song EP called *View From The Bottom*. Back together again, (sans Jughead) this band now includes ex-Metro Ian Noble on drums and ex-Melody Pimp/Nelson Brother Randy Valentino, who shares guitar and song writing duties along with original lead

singer and guitar player: Buck Cherry. Mary Jo Kopechne, as usual, handles bass, mini-skirts and the occasional vocal chore. Without a synthesizer in sight, the Modernettes are arguably the best pop combo in the Lower Mainland. If you are expecting another *Teen City EP* though, forget it. The new Modernettes material sounds more like their old *No Tears or Confidential*, rather than *Barbra* or *The Number Song*. Their new record suffers from the same production problems that Los Populares' *Born Free* does, but where the Pops give a lacklustre performance, the Modernettes manage to translate most of their live excitement and energy onto vinyl. *View From The Bottom* contains five songs: a cover of the old Velvet Underground's *Femme Fatale*, and four very good originals, some of which are reminiscent of Lou Reed & Co. The two high points of the record are the punchy pop song *I Can Only Give You Everything* and the heavy *Red Nails*, a song about "girls' fingernails, spiking up, and Easter" as Mary Jo puts it. It is also about "everyone's personal crucifixion" according to Buck, who wrote the lyrics. *View From The Bottom* is a must for those who like lots of guitar and fast, pounding drums. Caution: be quick, there were only 500 copies printed!

--Gord Badanic

"Voodoo" cont'd from pg. 4.

The theme I refer to is that of our relationship to our physical surroundings. Wall of Voodoo's arena is not the city and the affects of city life, but instead, the country, or more specifically, the land, a subject which has been deemed "uncol" by many post-Talking Heads American bands. Wall of

Voodoo's music, then, can be considered country music. The sound which accompanies the description of "country" is unmistakably there, but it is masked by the synthesizers and rhythm machine which render the end product totally unique, and quite danceable. It is Stanard Ridgway's sharp American-sounding vocals, his harmonies, and Marc Moreland's twelve-string guitar that lend this music the air of a spaghetti western soundtrack.

But *Call of the West* is far more intricate and compelling than this electrobeat cowboy song description may indicate; each song contains subtleties of sound which gives them all a depth that makes you listen for new things every time you hear the album. Richard Mazda's dazzling production makes possible the clarity that in less capable hands may have been lost in layers of keyboard, synth and harmonica. Each song could easily stand on its own as a decent single since there are virtually no weak tracks on the LP. There are no "filler" cuts of the type one usually expects; especially in the current ebb in the music released by major labels in which many bands simply present a showcase for a couple of singles and stretch their talents to the limit trying to fill up a whole album. *Call of the West* is one of those few albums that should be listened to and enjoyed right through from the first to last cut.

The West has traditionally been a symbol of hope in North America, a frontier which promises wealth, freedom and happiness to so many; however, few people ever attain their goals there. It presents a challenge in its vastness and, as Wall of Voodoo seem to know, "Voodoo" cont'd pg. 7

CITR report: singles - february 1983

TM	LM	WKS	ARTIST	SINGLE	LABEL
1	(9)	9	ELVIS COSTELLO	HEAD TO TOE	F-BEAT(UK)
2	(7)	5	THE JAM	BEAT SURRENDER	POLYDOR(UK)
3	(5)	5	EGGHEAD	PROFESSIONAL PERSONALITIES	DEMO TAPE**
4	(3)	5	THE CURE	LET'S GO TO BED	FICTION(UK)
5	(11)	8	FELT	MY FACE IS ON FIRE	CHERRY RED(UK)
6	(8)	5	THEATRE OF HATE	EASTWORLD	BURNING ROME(UK)
7	(6)	10	WALL OF VOODOO	ON INTERSTATE 15	I.R.S.(US)
8	(13)	7	WEEKEND	DRUMBEAT FOR BABY	ROUGH TRADE(UK)
9	(15)	11	THE THE	UNCERTAIN SMILE	WEA(UK)
10	(16)	3	SPECIAL AKA	WAR CRIMES	TU TONE(UK)
11	(2)	10	THE UNDERTONES	LET THE LOVE PARADE	ARDECK(UK)
12	(4)	9	HEAVEN 17	LET ME GO	VIRGIN(UK)
13	(1)	9	RHEINGOLD	DRITTELANGEN'S DIMENSIONEN	HARVEST
14	(24)	3	WAHI	STORY OF BLUES	ETERNAL(UK)
15	(22)	3	THE PASSAGE	WAVE	CHERRY RED(UK)
16	(17)	3	DEXY'S MIDNIGHT RUNNERS	LET'S GET THIS STRAIGHT	MERCURY(UK)
17	(-)	1	ECHO & THE BUNNYMEN	THE CUTTER	KOROVA(UK)
18	(30)	2	THOMAS LEER	ALL ABOUT YOU	CHERRY RED(UK)
19	(-)	1	THOMAS DOLBY	SHE BLINDED ME WITH SCIENCE	VENICEIMPERIL(UK)
20	(28)	3	PATRICK FITZGERALD	PERSONAL LOSS	RED FLAME(UK)
21	(-)	1	U2	NEW YEAR'S DAY	ISLAND(UK)
22	(14)	7	ALLEZ ALLEZ	VALLEY OF THE KINGS	VIRGIN(UK)
23	(23)	5	BLANC MANGE	LIVING ON THE CEILING	POLYGRAM
24	(10)	11	SHRIEKBACK	MY SPINE IS THE BASELINE	Y(UK)
25	(-)	1	REDRUM	DANGER/never know your name	DEMO TAPE**
26	(-)	2	CURTIS BLUES BAND	PEOPLE SHOULD BUY ME DRINKS	DEMO TAPE**
27	(-)	2	MALCOLM MC LAREN	BUFFALO GAL	?
28	(-)	2	HOWIE & THE MEEKERS	ROCKY HOCKEY	DEMO TAPE
29	(-)	1	BAUHAUS	LAGARTUJA NICK	BEGGARS BANQUET
30	(-)	1	BEAST	POSSESSED	AMPUAS(US)

Noel Baker Music Director

DISORDER, February, 1983

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"Voodoo" cont'd from pg. 6
usually leaves its inhabitants with a sense of desolation and awe. There is a sublime appeal to man in the barren land which is so clearly the master in the struggle. As the title track states, "there's a conflict between land and people.... the people must go." This is not to say that this is a pessimistic album; it is rather a collection of tunes that tell different fascinating stories, which all in all describe the good, the bad,

"Berlin" cont'd from pg. 3
often serving as the only contact point for many of the city's vagrant youth. At The Mink, The Ruin, Tell-Tower and many others, young people converge to exchange ideas, converse, listen to music, dance, and pay tribute to the spirit of youthful idealism.

Over the past few years the city has exposed a new wave of artists all eager to express their creativity as well as to find an audience willing to accept it. Among these are a new group of neo-expressionists loosely referred to as 'Mulheimer Freiheit', and the new advocates of electronic and pop music such as Malaria, Grauezone, Fehlfarben, and the

and the ugly aspects of life in the Western U.S.

Call of the West is Wall of Voodoo's most accessible release to date, and is also probably the best. It flows more evenly than their earlier material did, and is also more of a commercial venture. I don't expect hardcore fans to be disappointed by the band's break into the large commercial market with this LP, and Wall of Voodoo should win new fans in the thousands.

musical deconstructionists Einfaltende Neubauten.

West Berlin is not an amalgamation of various artistic and political forces each seeking a separate voice; they are seeking the same voice. The youth culture, the squatter movement and the vibrant artistic scene are linked, bound, and joined by common goals. These goals include a freedom found in self-expression, a rejection of the military horror threatening the world, and most importantly the desire to share a close and common feeling with others in what seems to be an even more dehumanised western society.

--Werner Jahnke

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INSTRUCTIONS

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FEBRUARY 10 AND 11

Thurs - **FREE** Cover - **7:00**

Fri - **\$2.50** Show - **9:30**

Non-Students \$1.00 extra

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Thurs - **FREE** *Non-Students* Cover - **7:00**

Fri - **\$2.00** *\$1.00 extra* Show - **9:30**

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Fri - **\$3.00** Show - **9:30**

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The Gallery Lounge

BORDER RIDE

Blue Grass

JAN. 31 - FEB. 1

No Cover Show - **9:00**

GAIL SCHELL BAND

Original Folk Jazz

FEBRUARY 2-5

No Cover Show - **9:00**

KEITH BENNETT AND THE BLUES

Blues

FEBRUARY 9-12

No Cover Show - **9:00**

MARY HIEBERT

Country Blues

FEBRUARY 15-19

No Cover Show - **9:00**

GARY BOWMAN

Jazzie Blues

FEBRUARY 21-26

No Cover Show - **9:00**